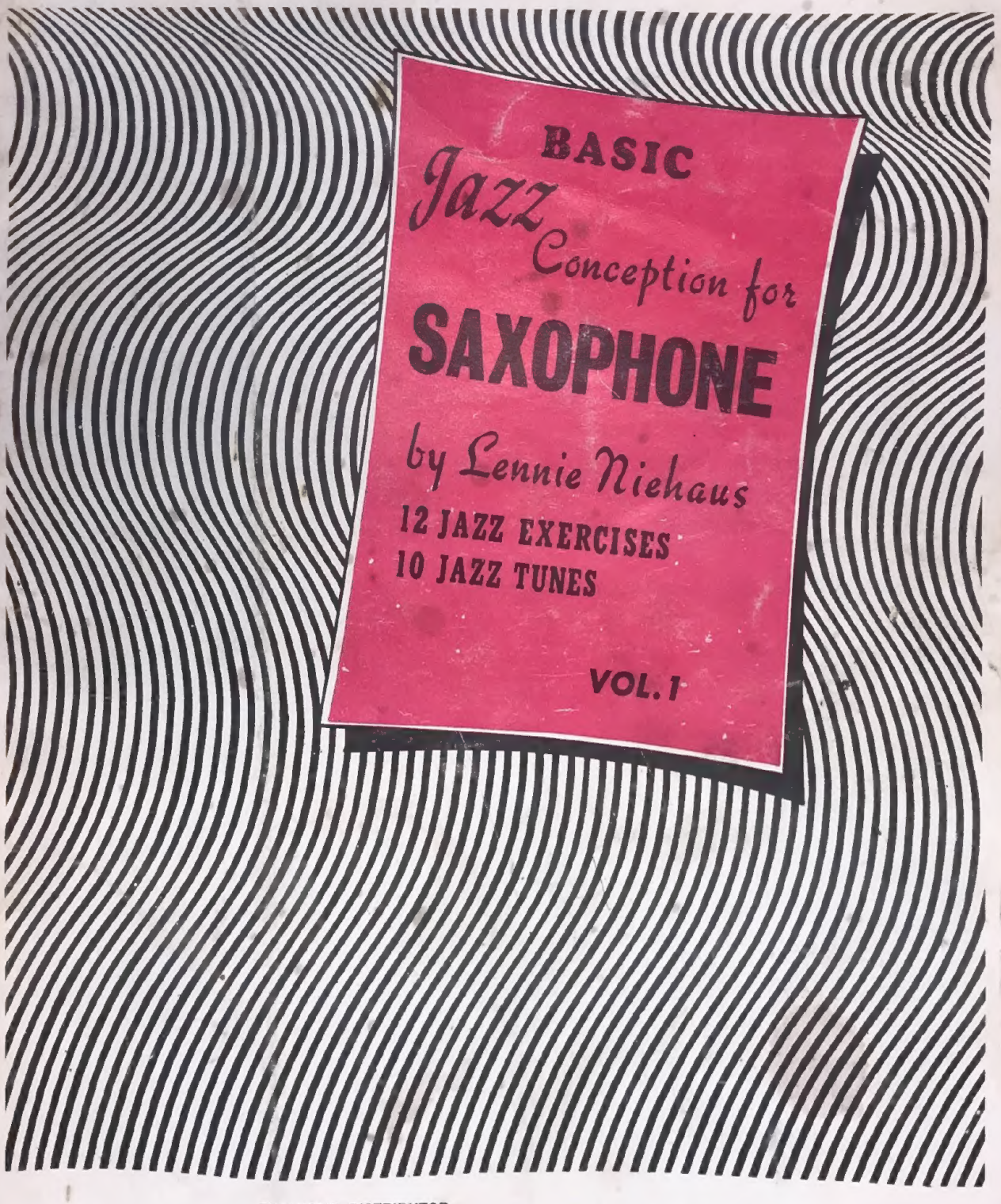

T-100

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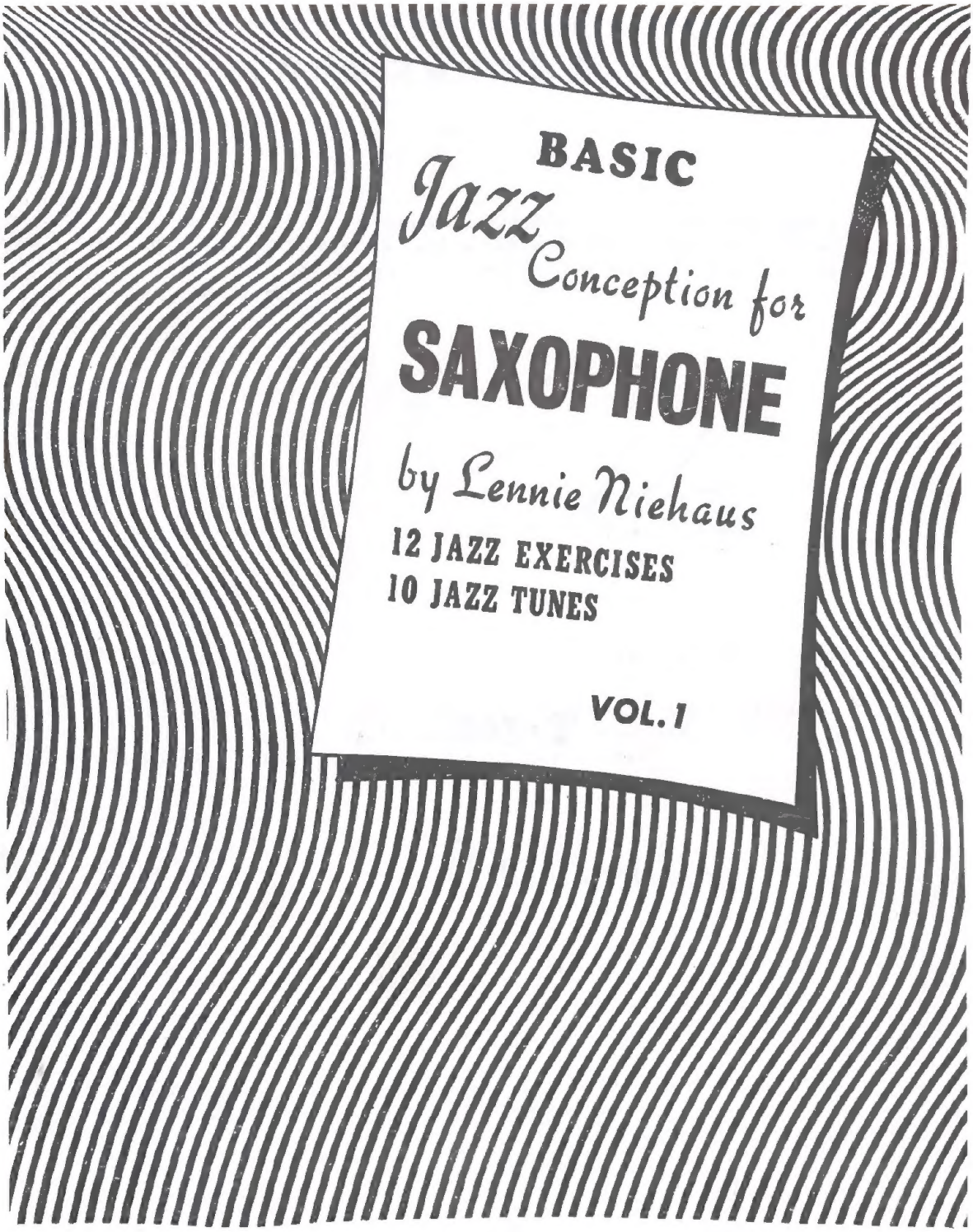

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T-100

PURPOSE

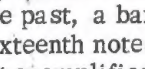
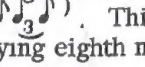
For some time now I have felt the need to write a method which stresses the fundamental rhythms, articulations and phrasings commonly used by jazz groups.

Through experience gained from teaching and playing, I have discovered that these three elements are the keys to proper jazz conception and create universal difficulties for the students of jazz music.

It is the purpose of this method to overcome these difficulties by presenting a comprehensive approach to these basic organisms of jazz.

CONTENTS

This method is divided into two sections. The first section consists of twelve exercises which stress various rhythmic patterns. These patterns are then developed through a melodic song approach so that the player learns them in an interesting manner. The second section consists of ten tunes which utilize all of the material presented in the exercises. In both the exercises and the tunes, care has been taken to phrase all of this material. This will eliminate any guess work on the part of the student. If a saxophone part in a jazz arrangement was taken from a professional library, such as Stan Kenton's or Count Basie's, one would find very few phrasing marks. Since jazz conception is a musical language all of its own, professional saxophone players, due to their experience, will phrase correctly without the aid of phrasing marks. However, if a player has not had this experience, it would be impossible for him to tongue, accent, slur, and phrase this music accurately.

One of the most important things to keep in mind while playing the exercises and the tunes, is to play the eighth notes correctly. In the past, a bar of eighth notes () was played as dotted eighths followed by sixteenth notes (). It was believed that eighth notes played in this manner best exemplified the syncopated feel of jazz. However, modern conception demands that a bar of eighth notes be played as quarter notes followed by eighth notes in a triplet figure (). This notation most accurately defines the proper jazz conception to employ when playing eighth note patterns.

There are three phrasing marks which are used continually in this method, they are:

> The note is accented and held its full value.
^ The note is accented and played short.
— The note is given full value and attacked with a legato tongue.

I have intentionally omitted staccato marks in order to avoid very short and detached notes. I must also stress that the legato tongue should be used frequently. With legato tonguing, one can effectively play a steady flow of moving notes intermingled with accents and tongued notes on different parts of the beat.

There are no written tempo markings, however each piece of music should be played at a moderate to medium fast tempo. Naturally, the tempo selected will depend on the players ability.

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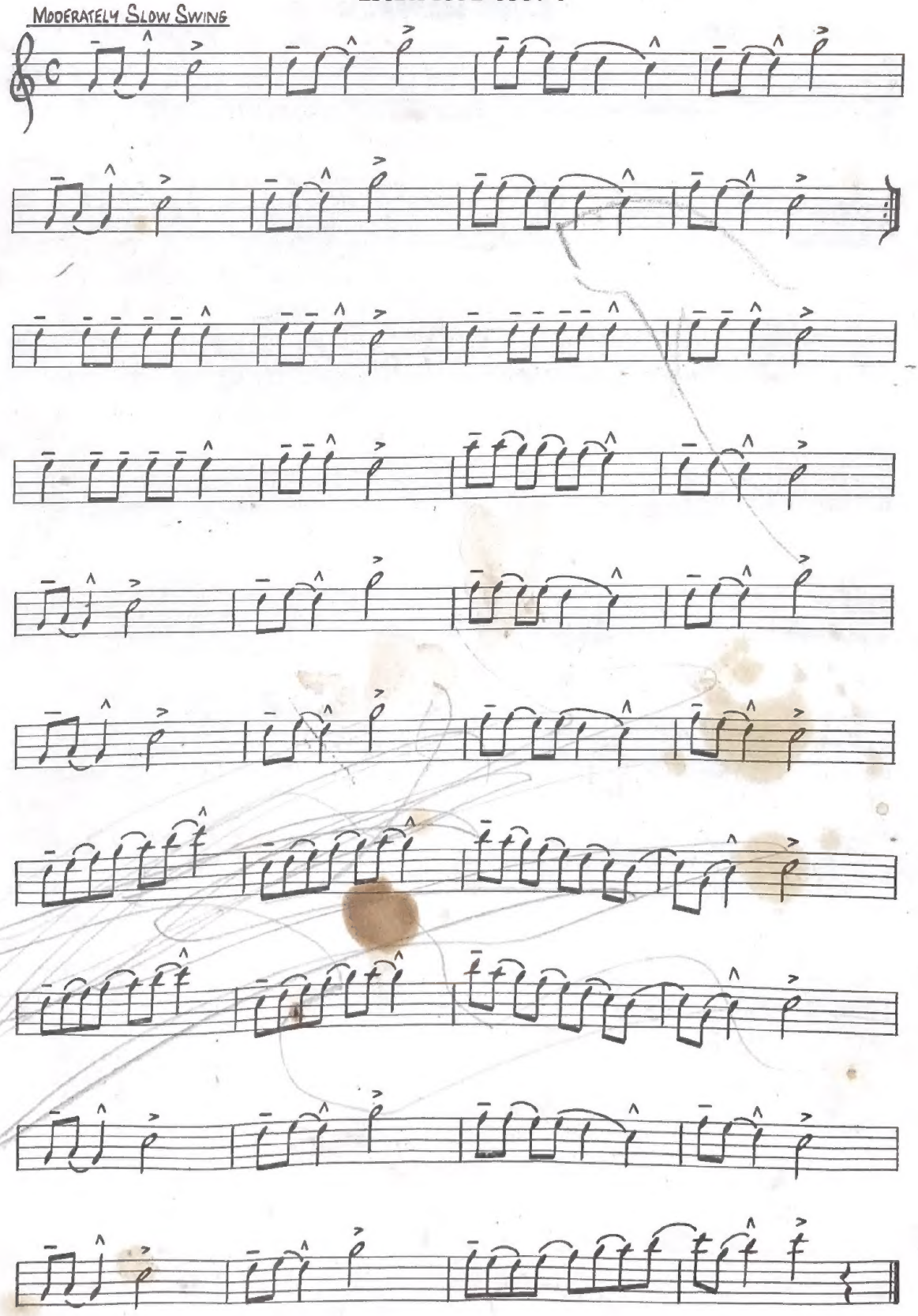
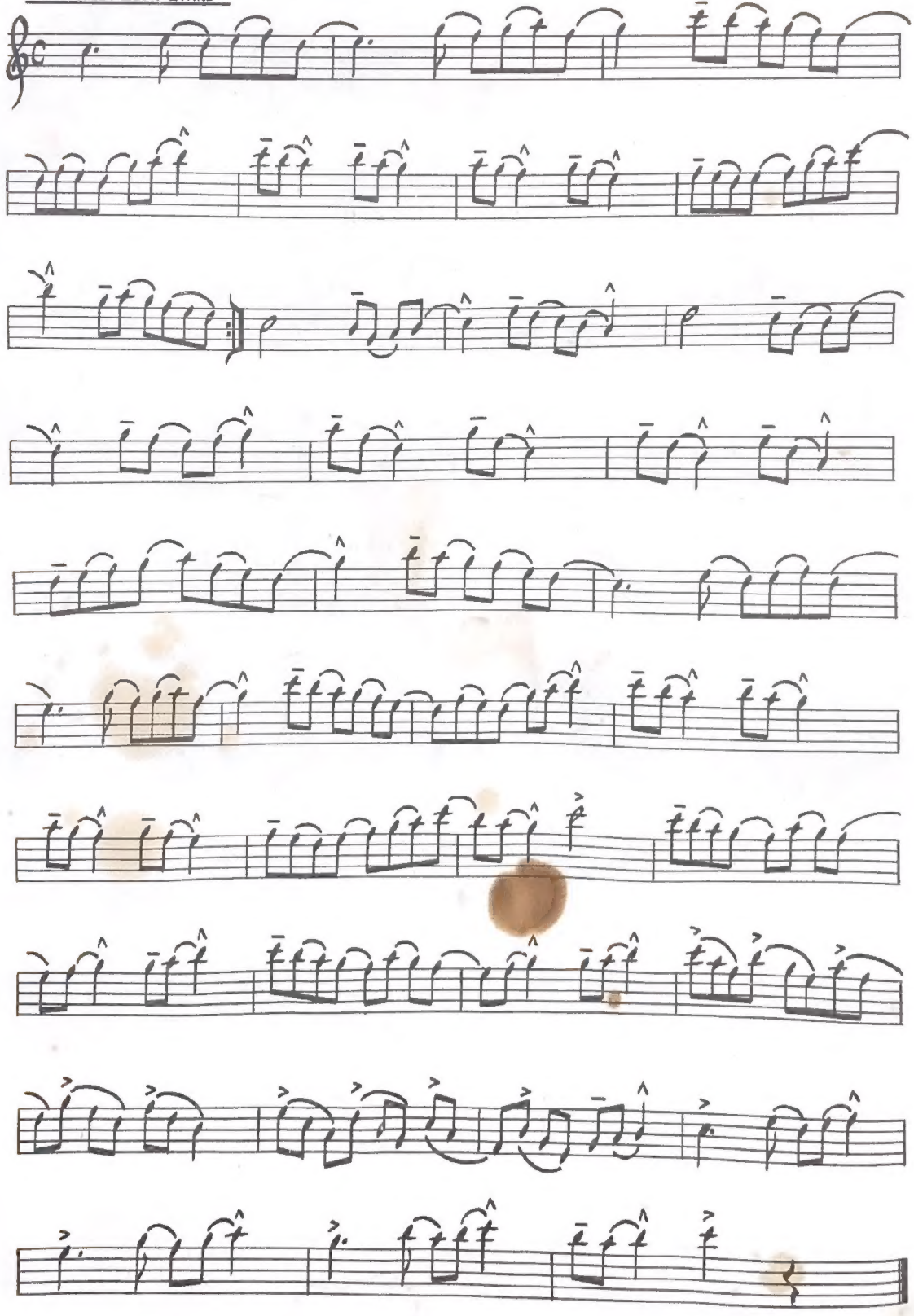
EXERCISE No. 1



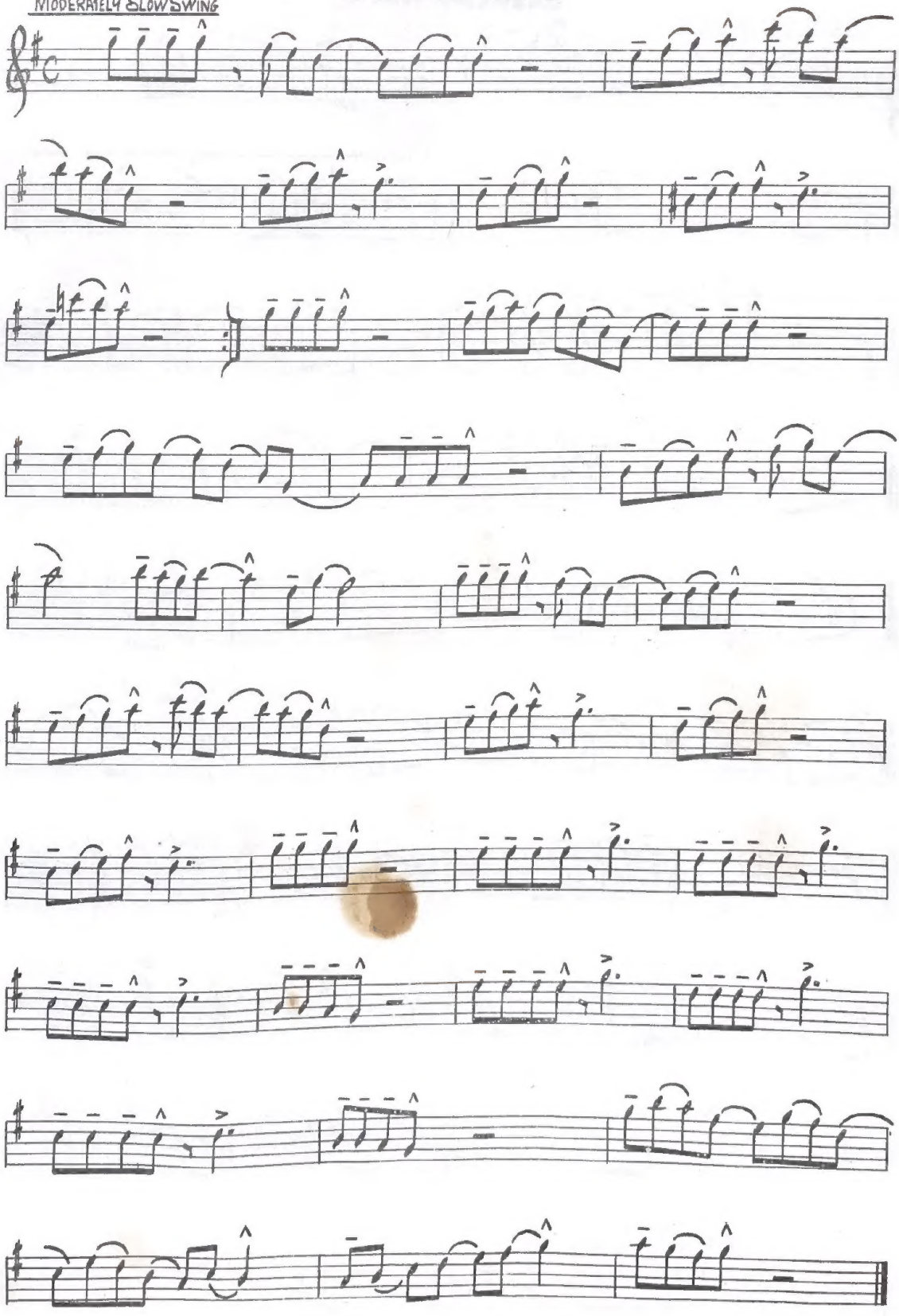
EXERCISE No. 2

MODERATELY SLOW SWING



EXERCISE No. 3

MODERATELY SLOW SWING



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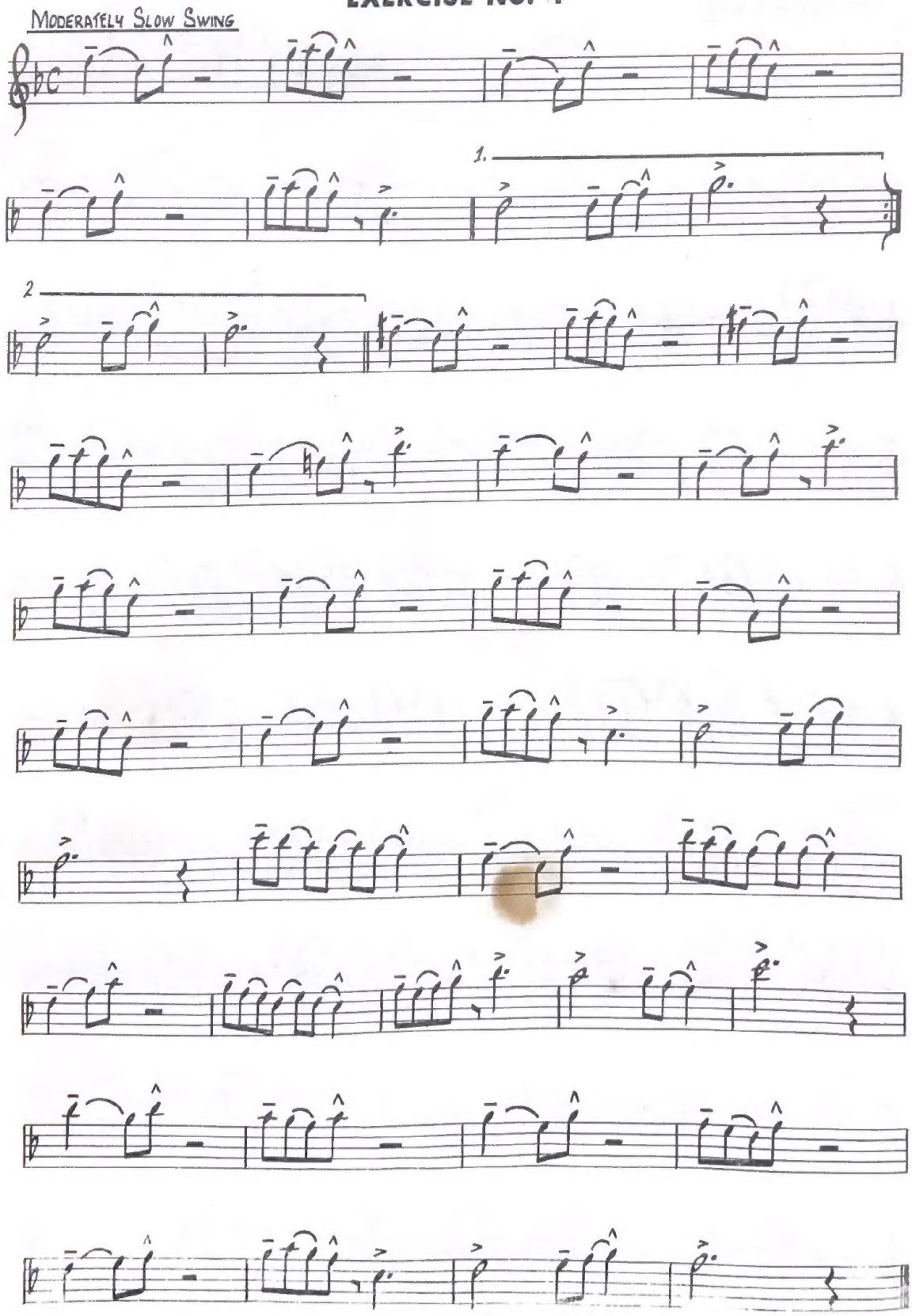
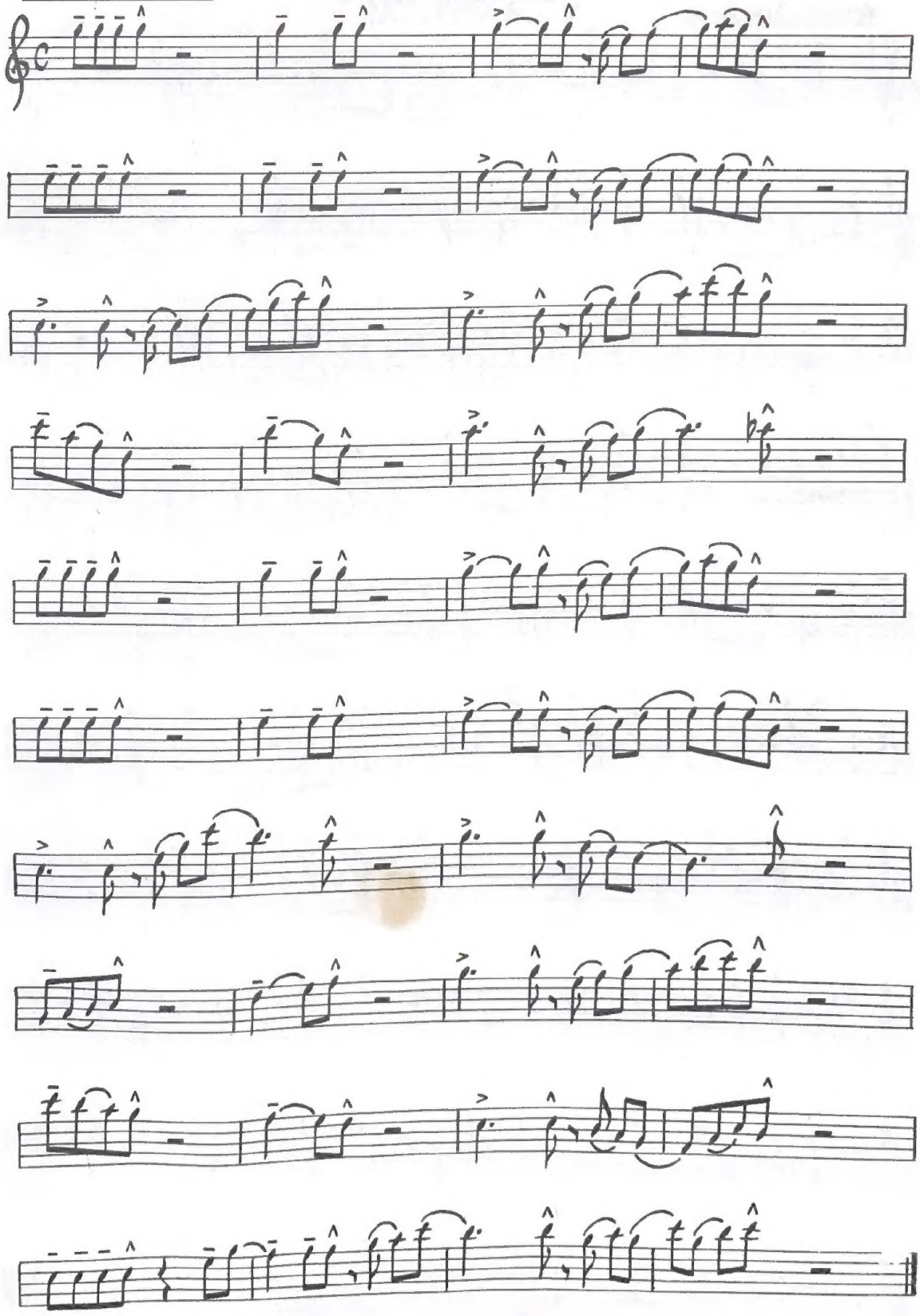


EXERCISE No. 5

Moderately Slow Swing



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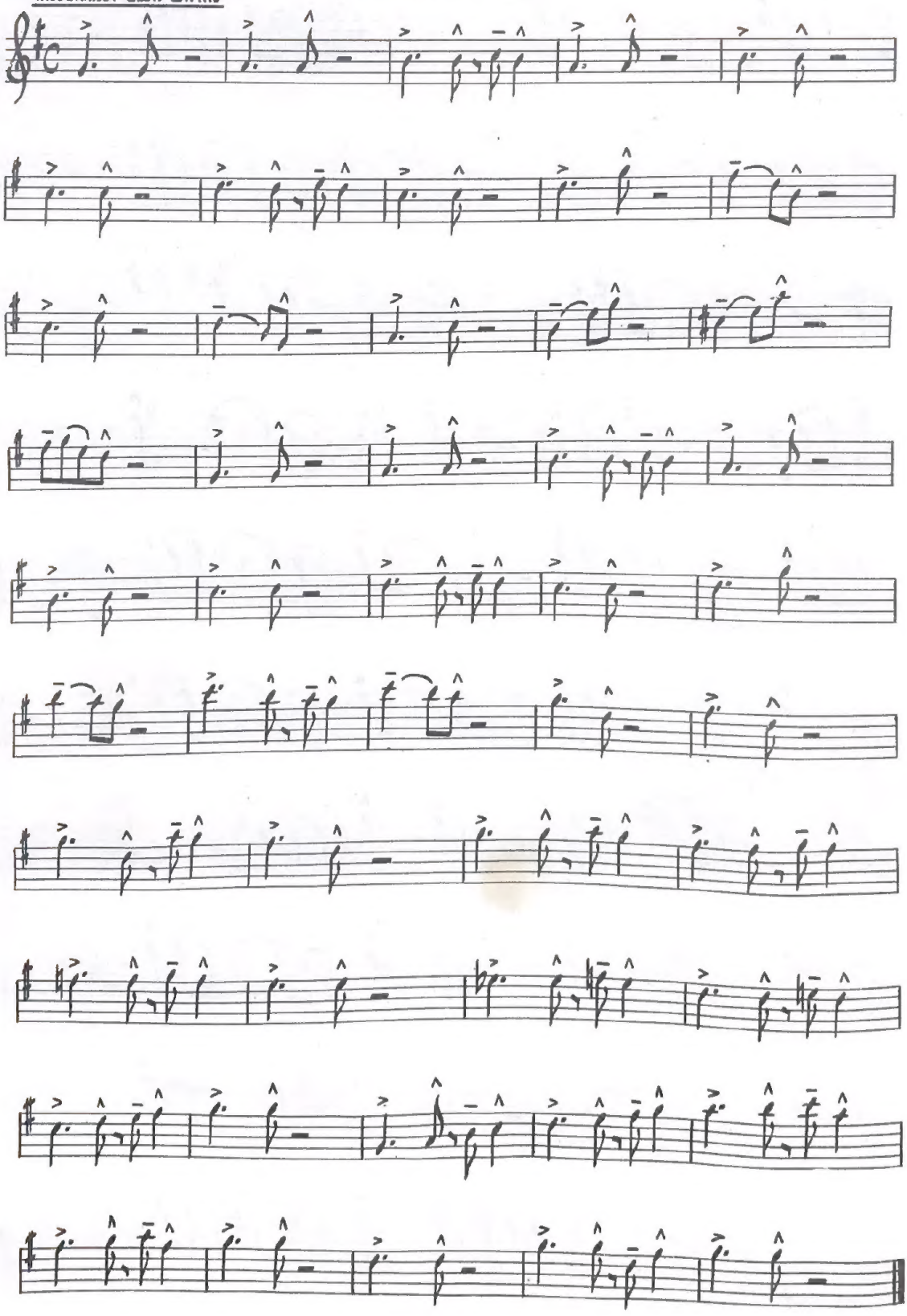
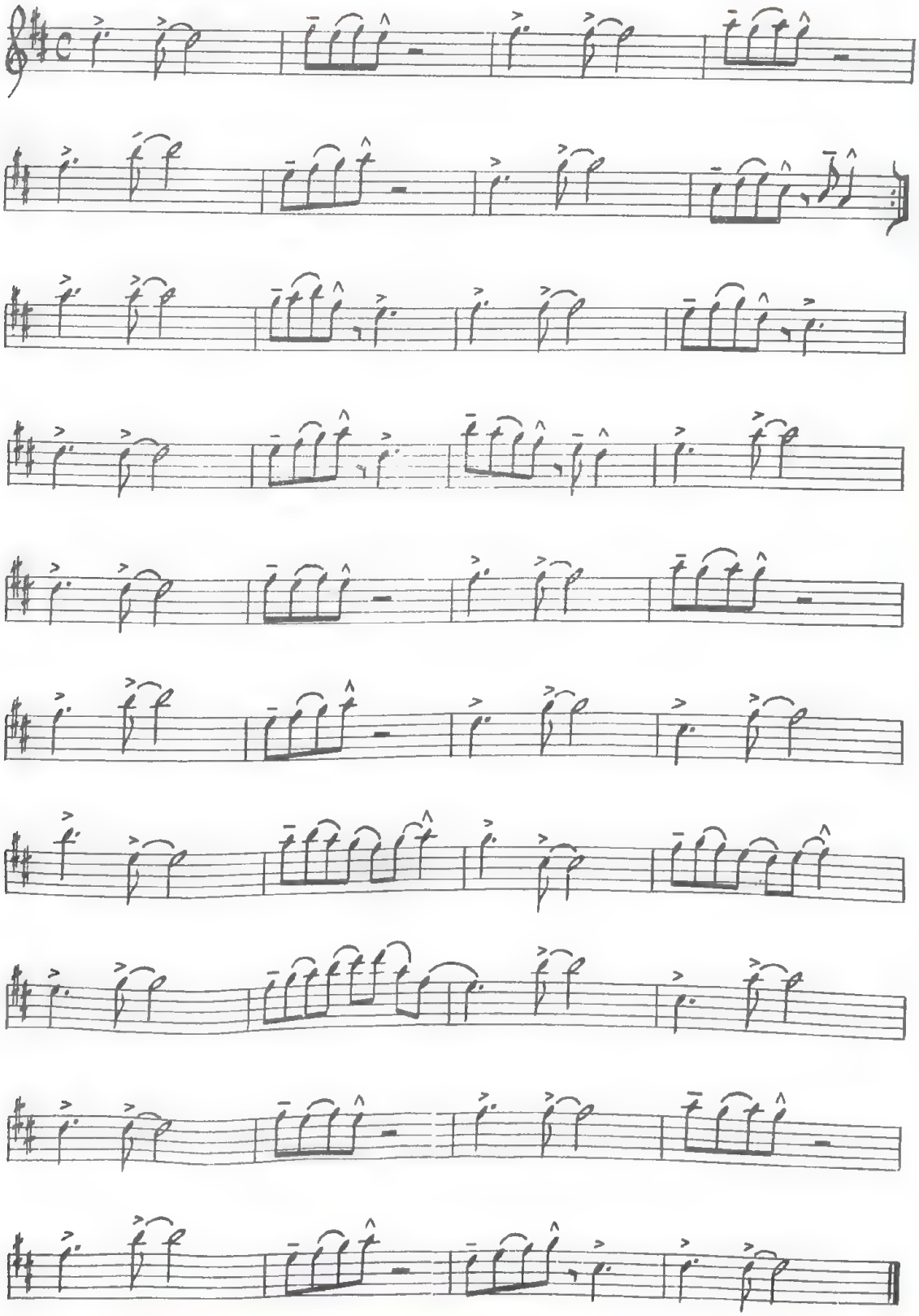


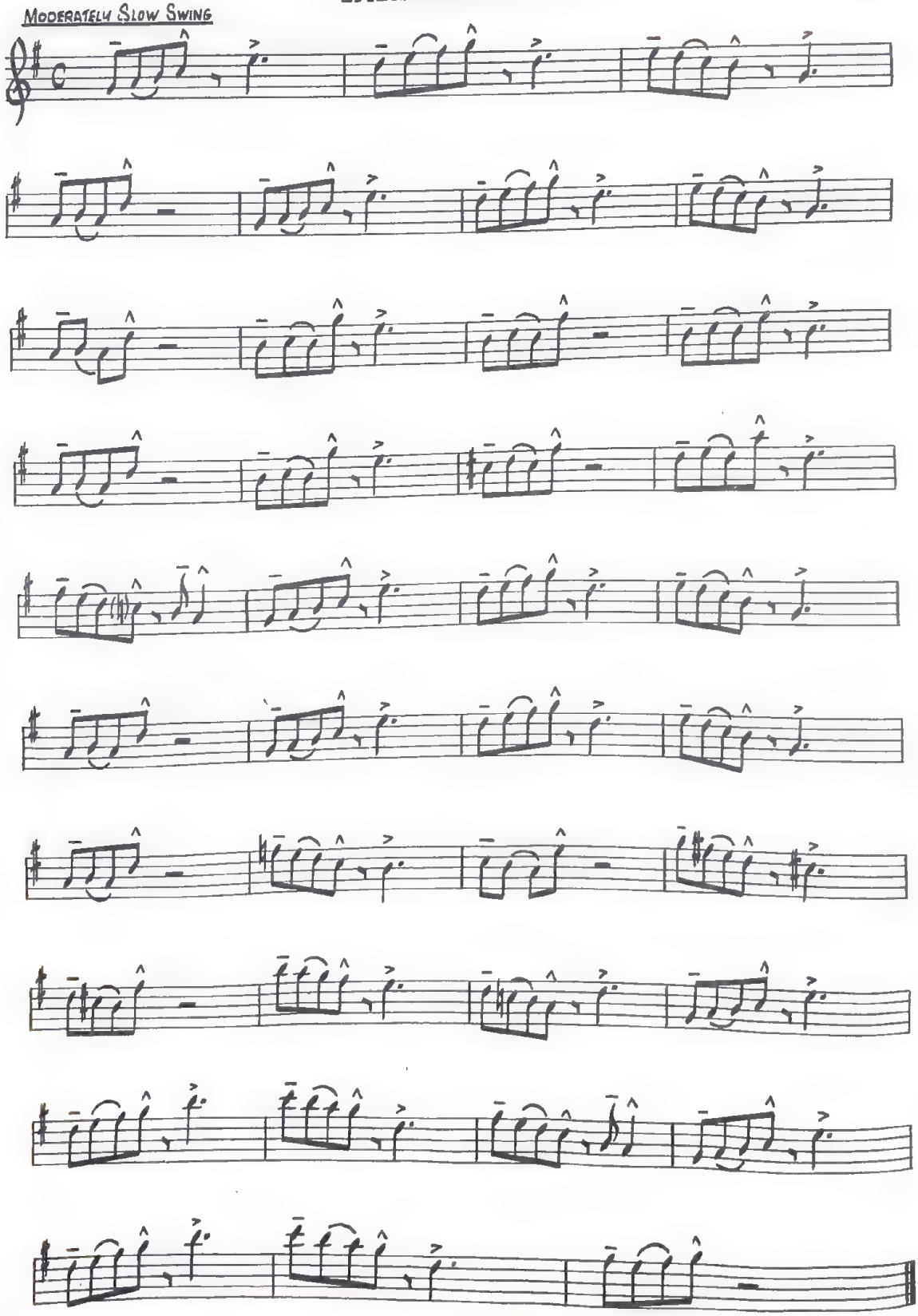
EXERCISE No. 7

Moderately Slow Swing



EXERCISE No. 8

Moderately Slow Swing



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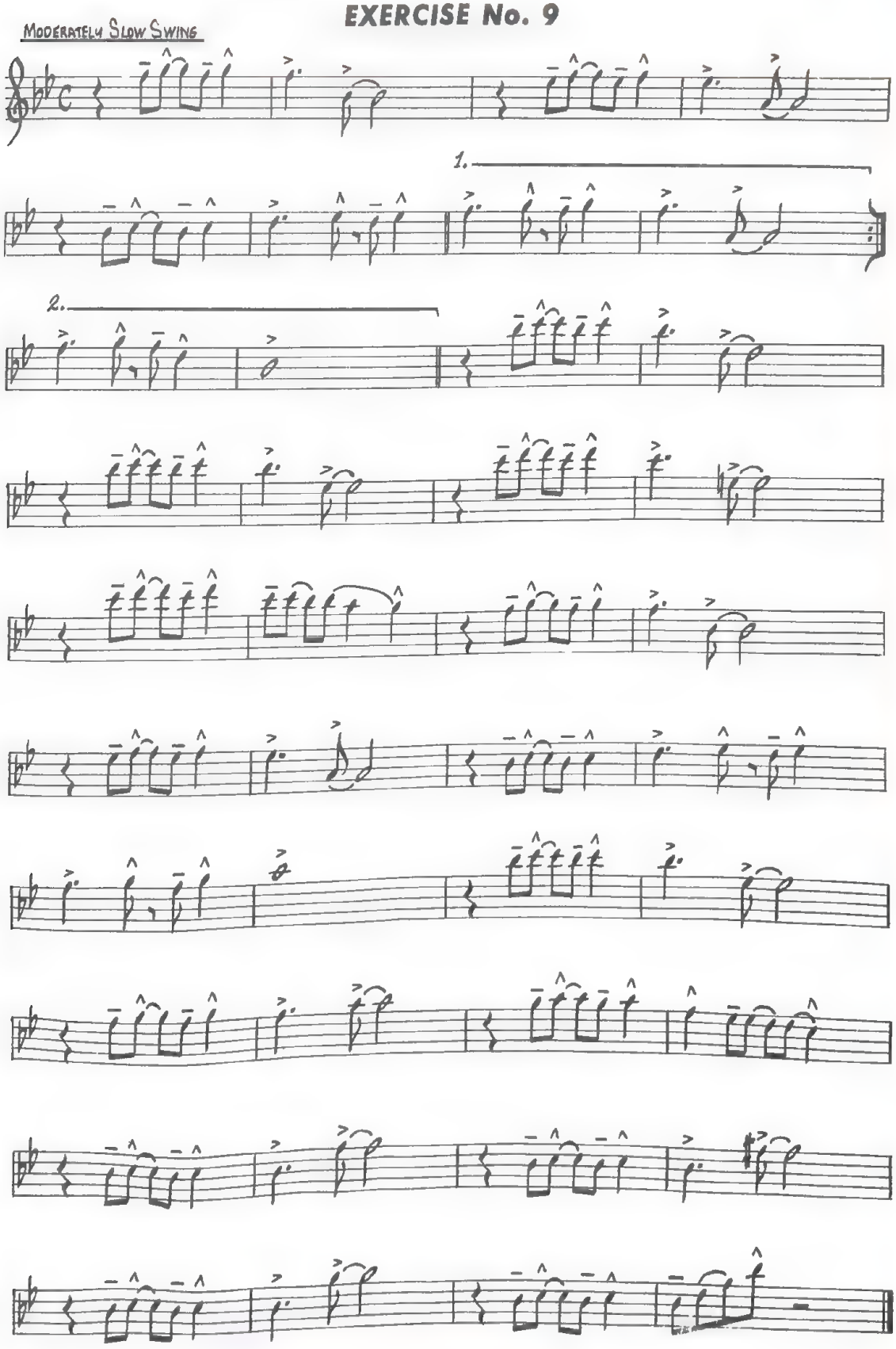

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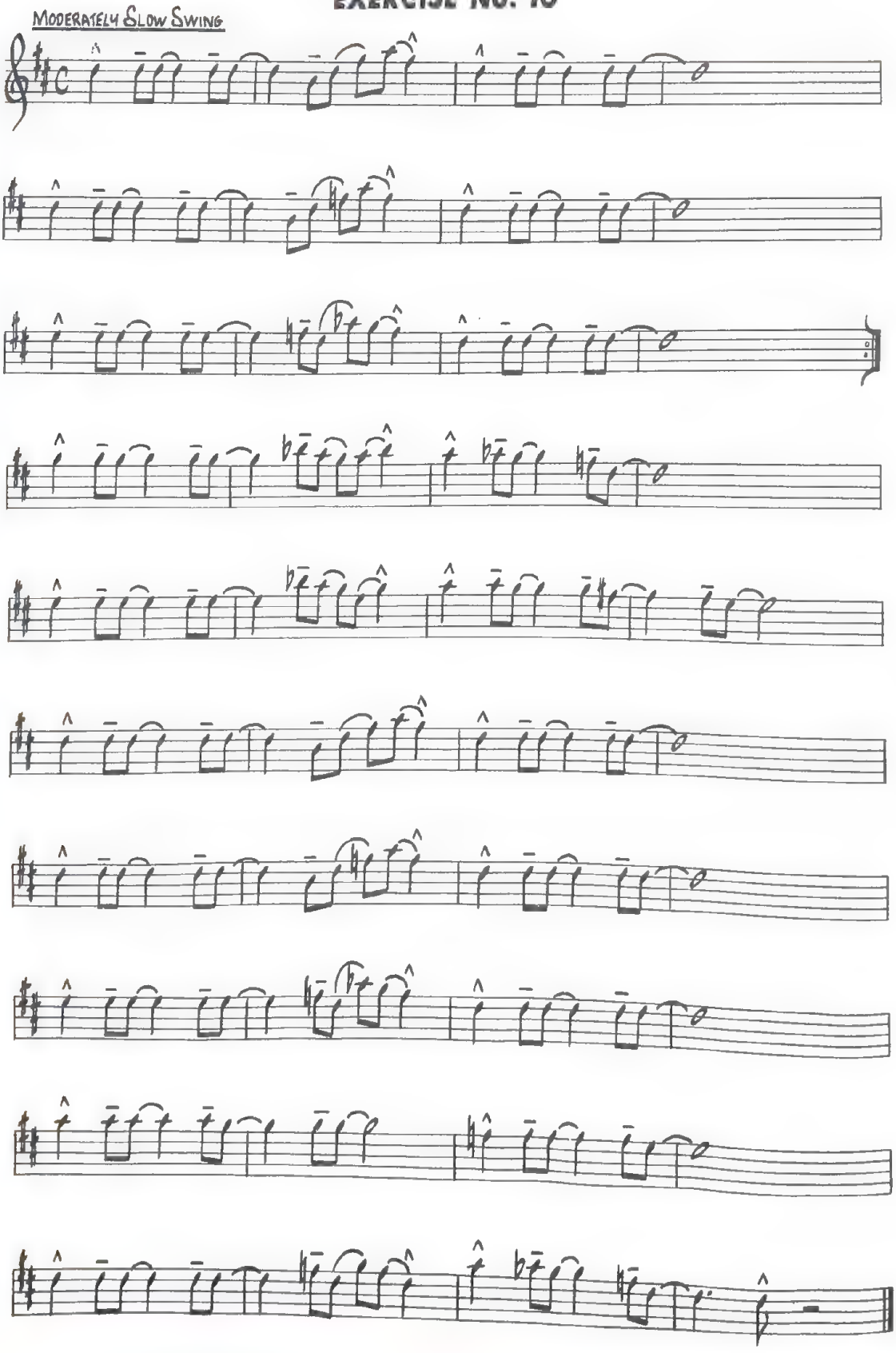

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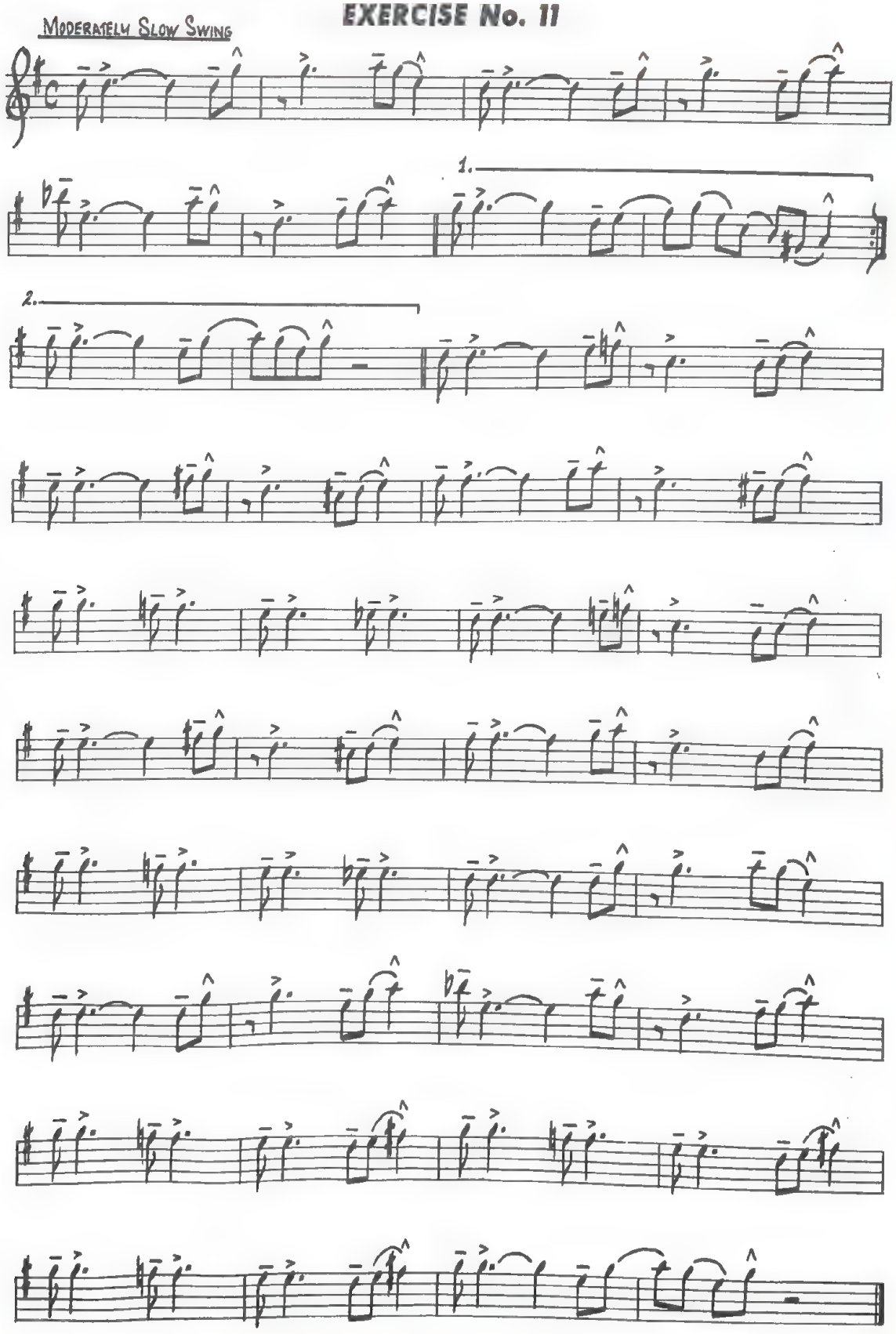
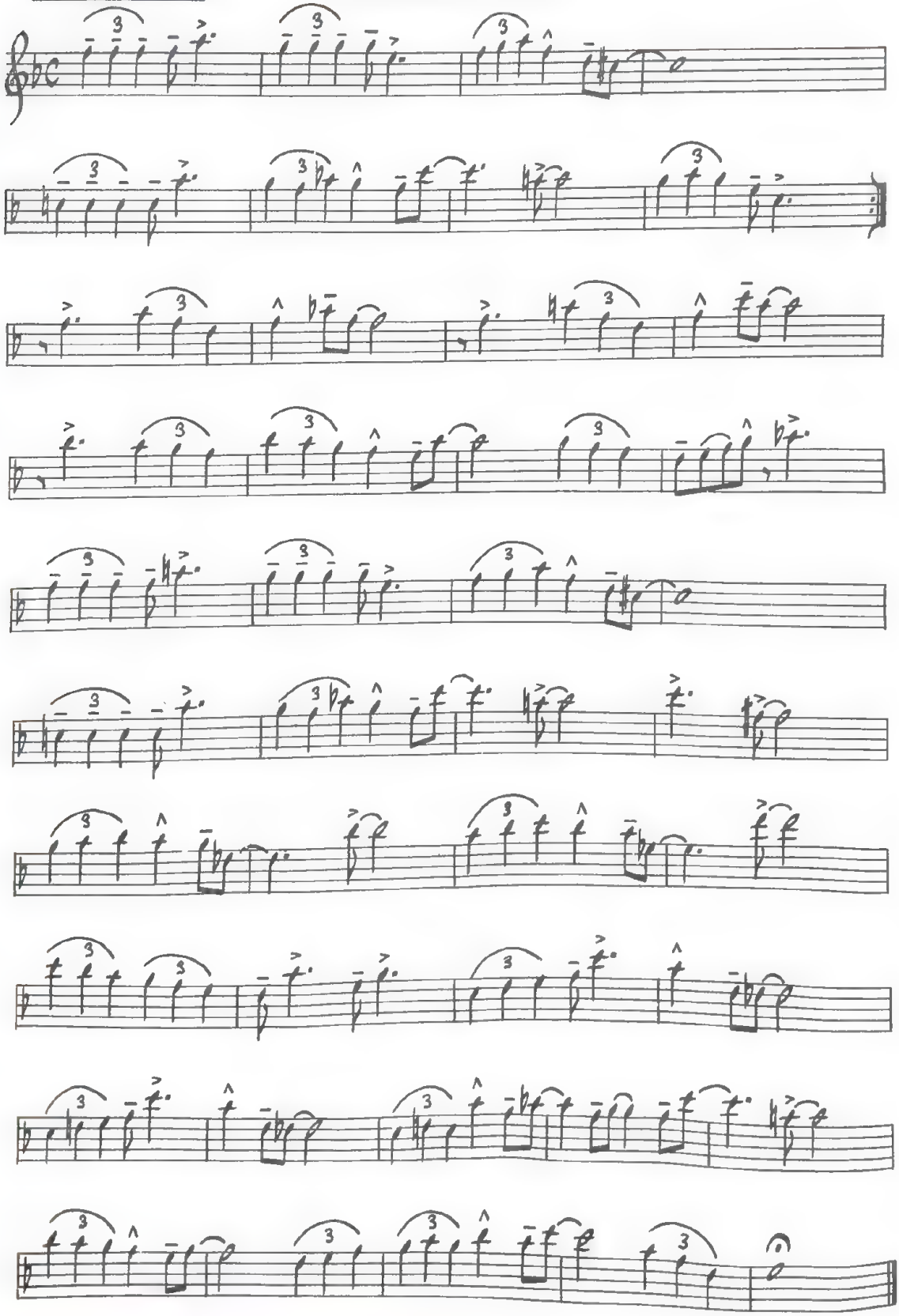


Moderately Slow Swing

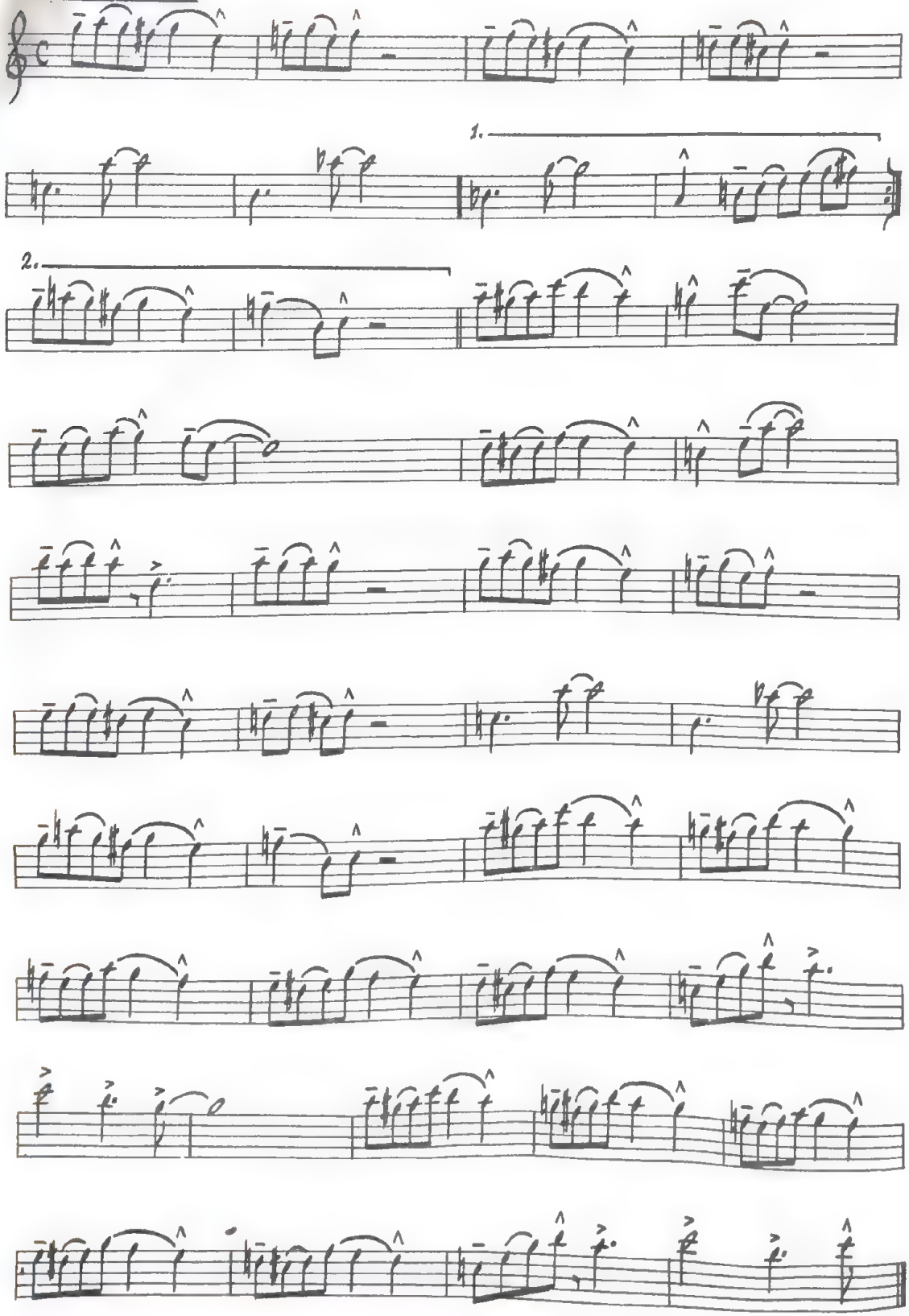
EXERCISE No. 12



TUNES

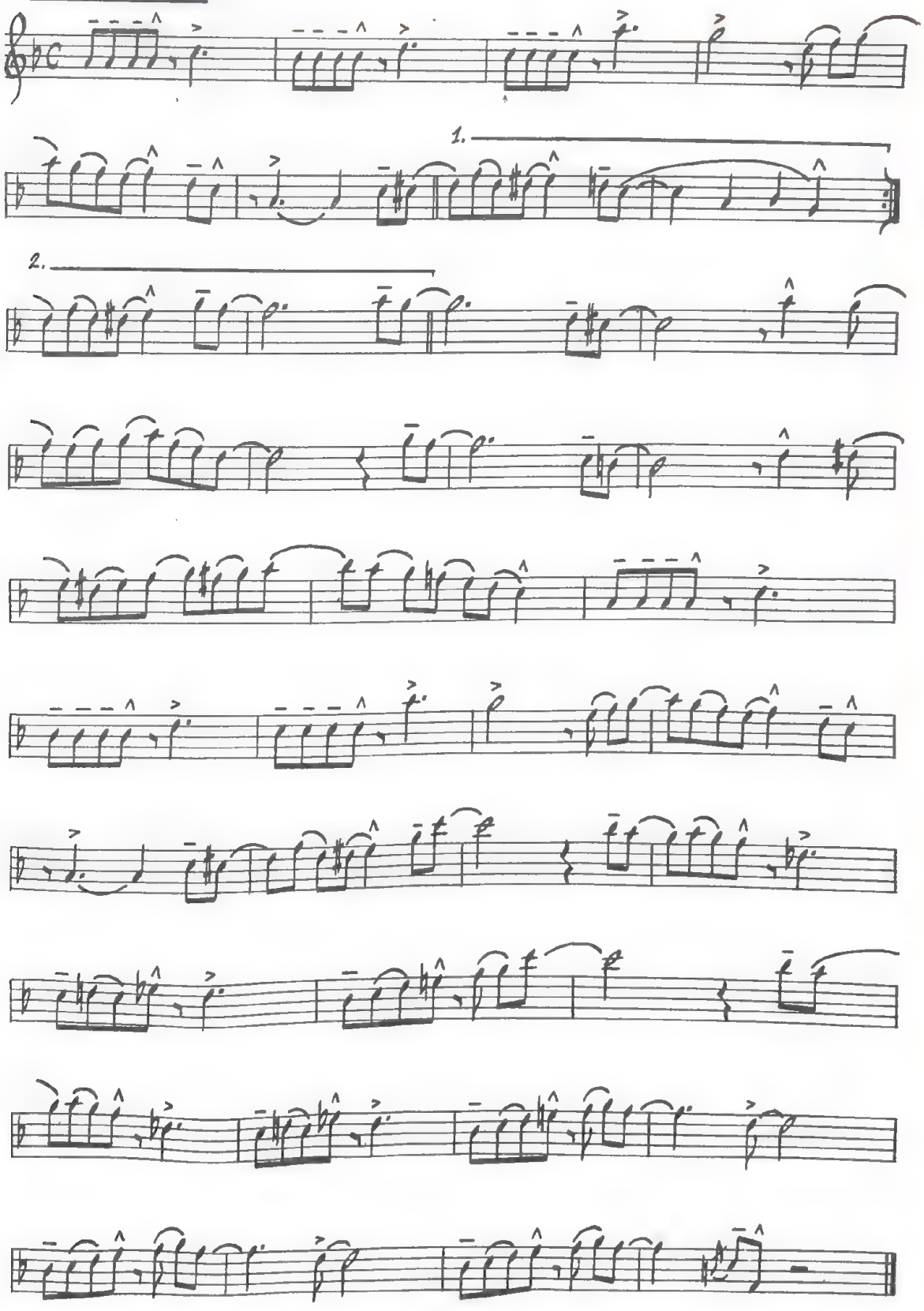
HAVING A BALL

Moderate Swing Tempo

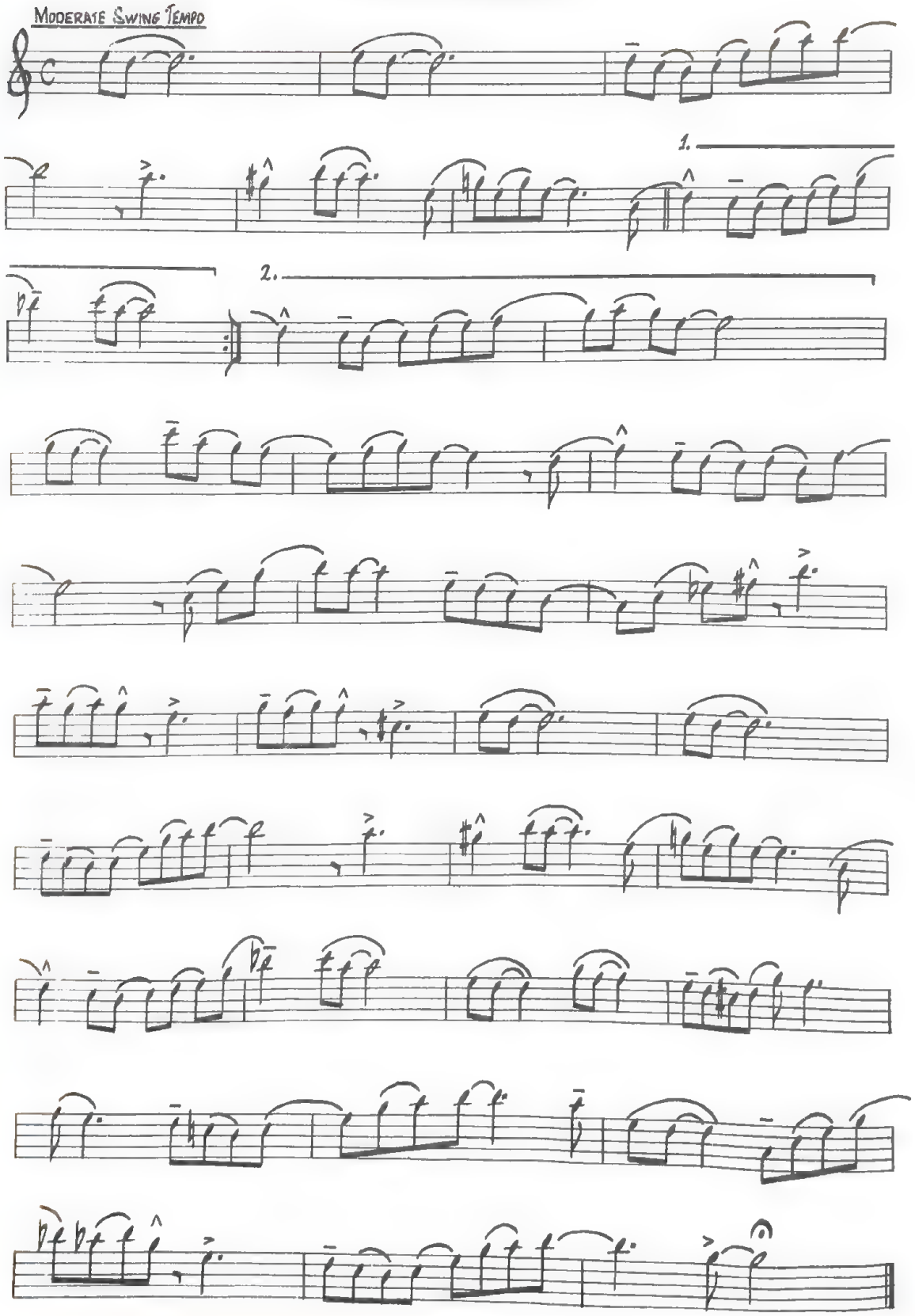


FANCY FREE

Moderate Swing Tempo

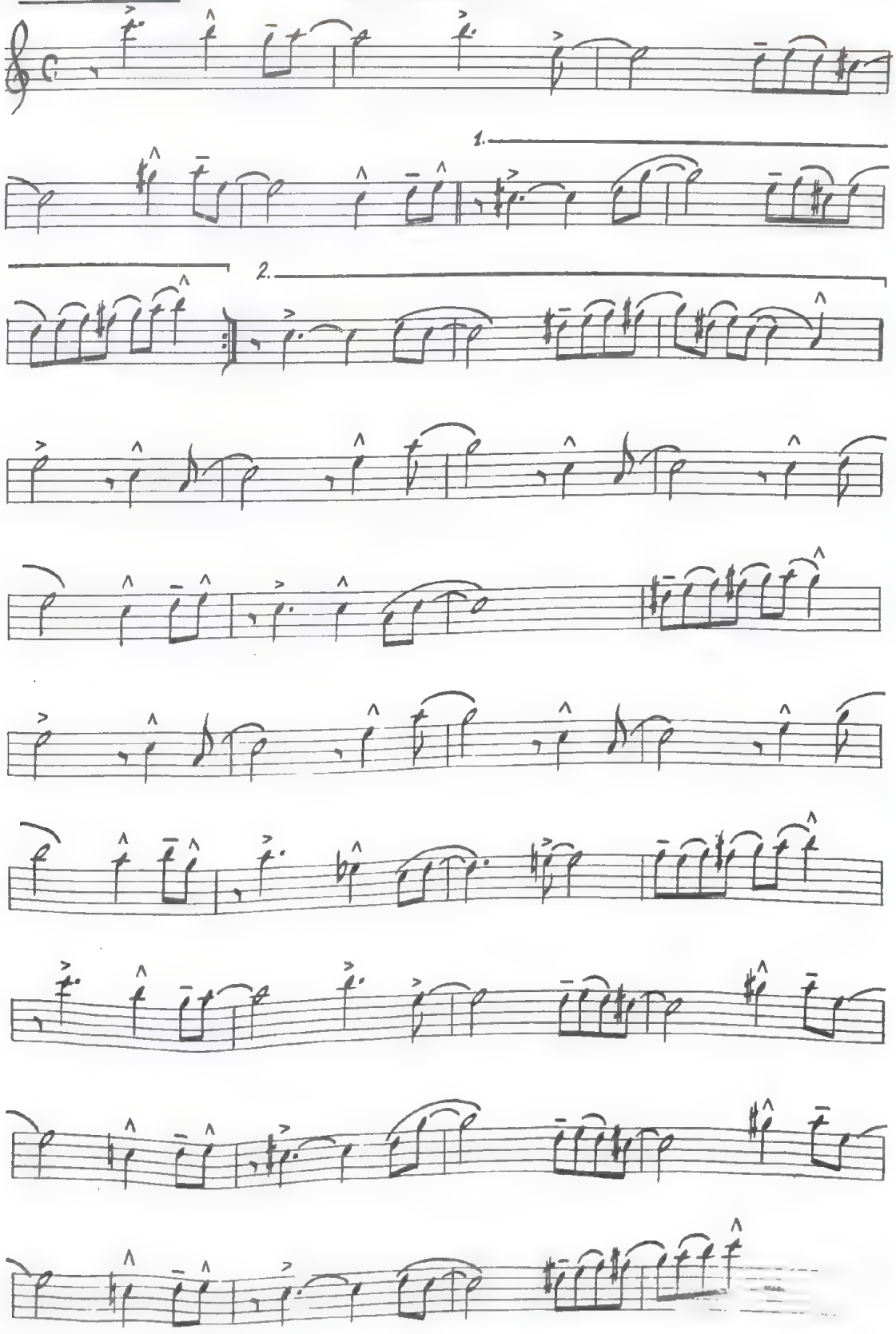


COOL 'N' BREEZY



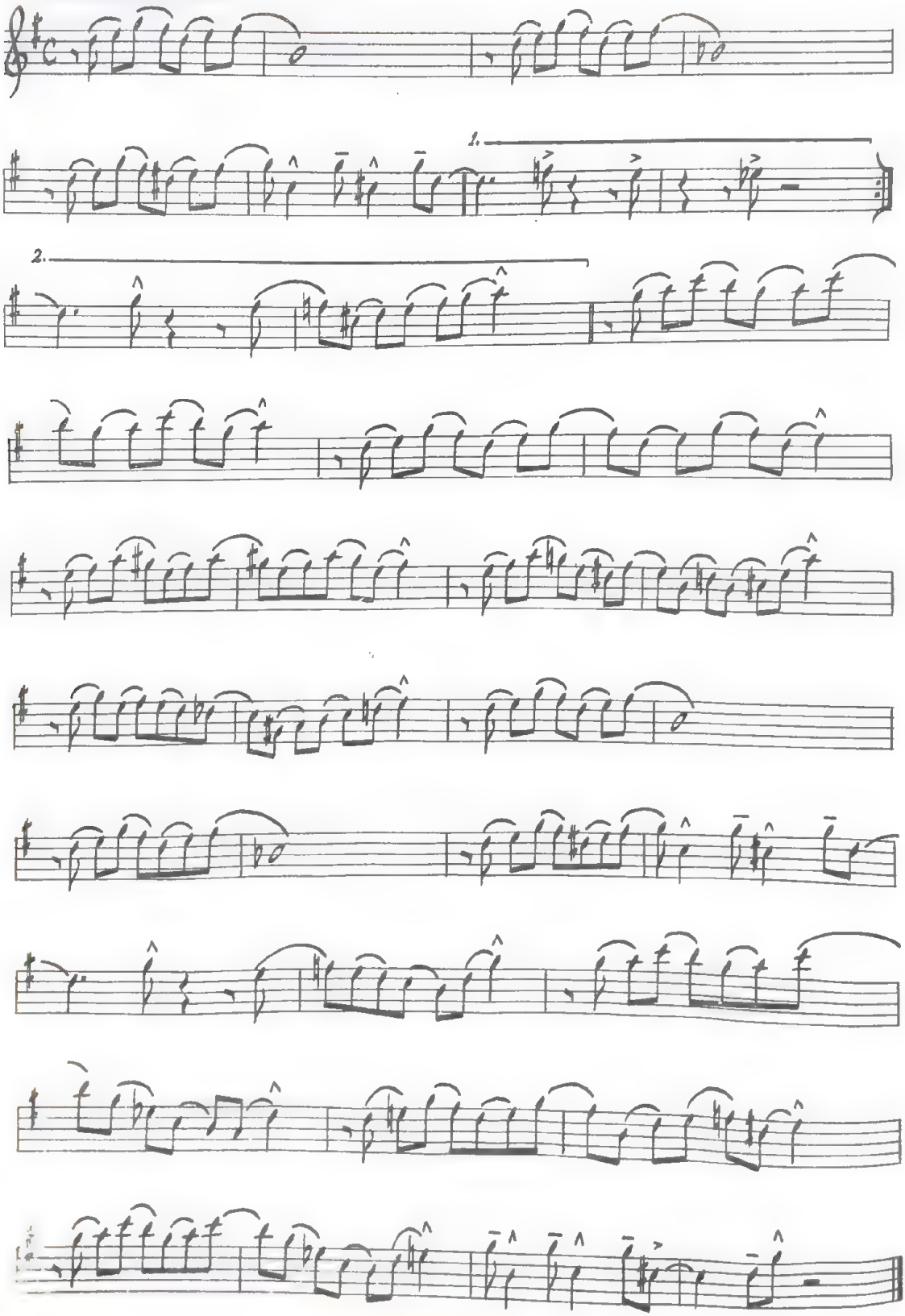
REMEMBER WHEN?

MODERATE SWING TEMPO



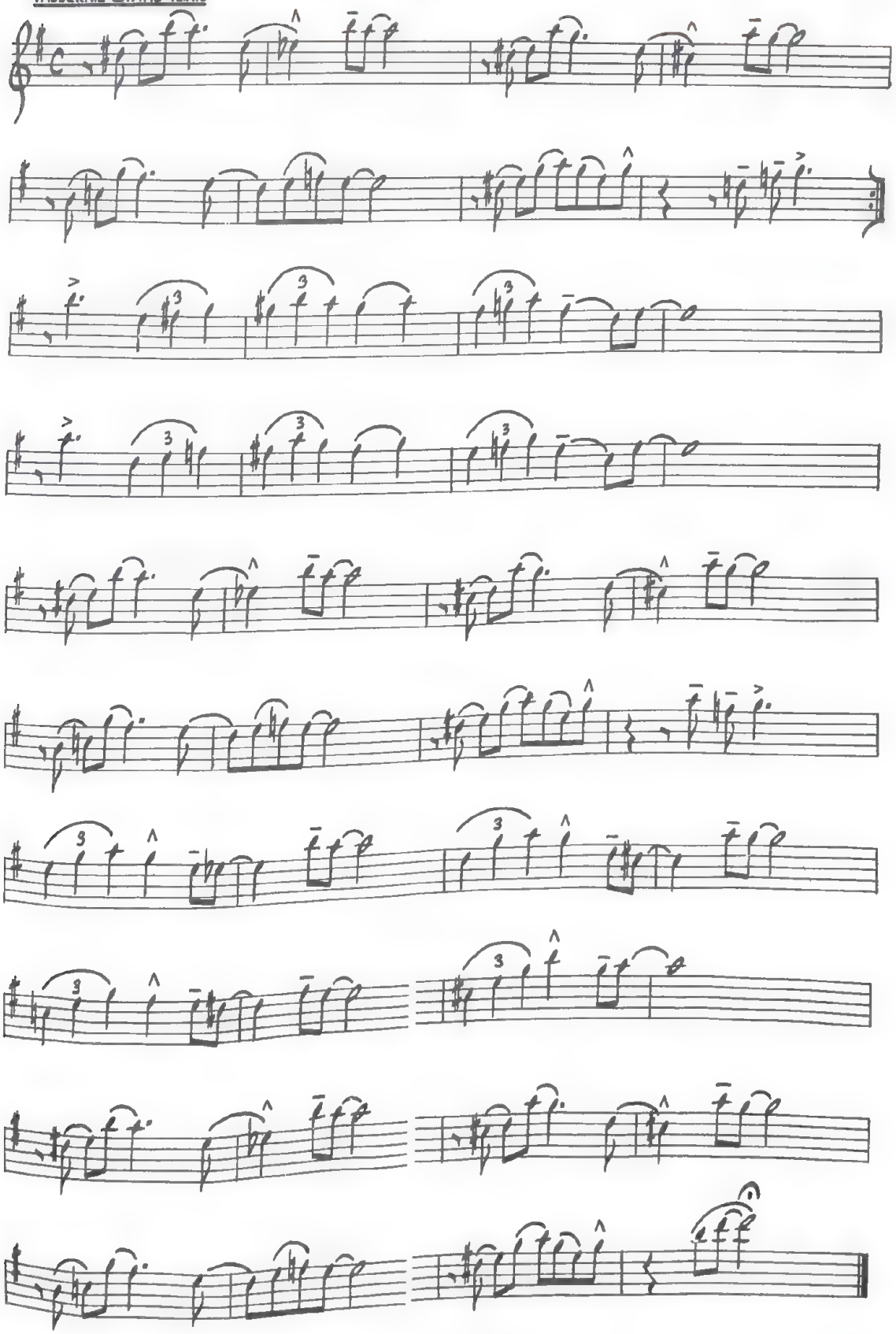
STAN'S IDEA

Moderately Slow Swing

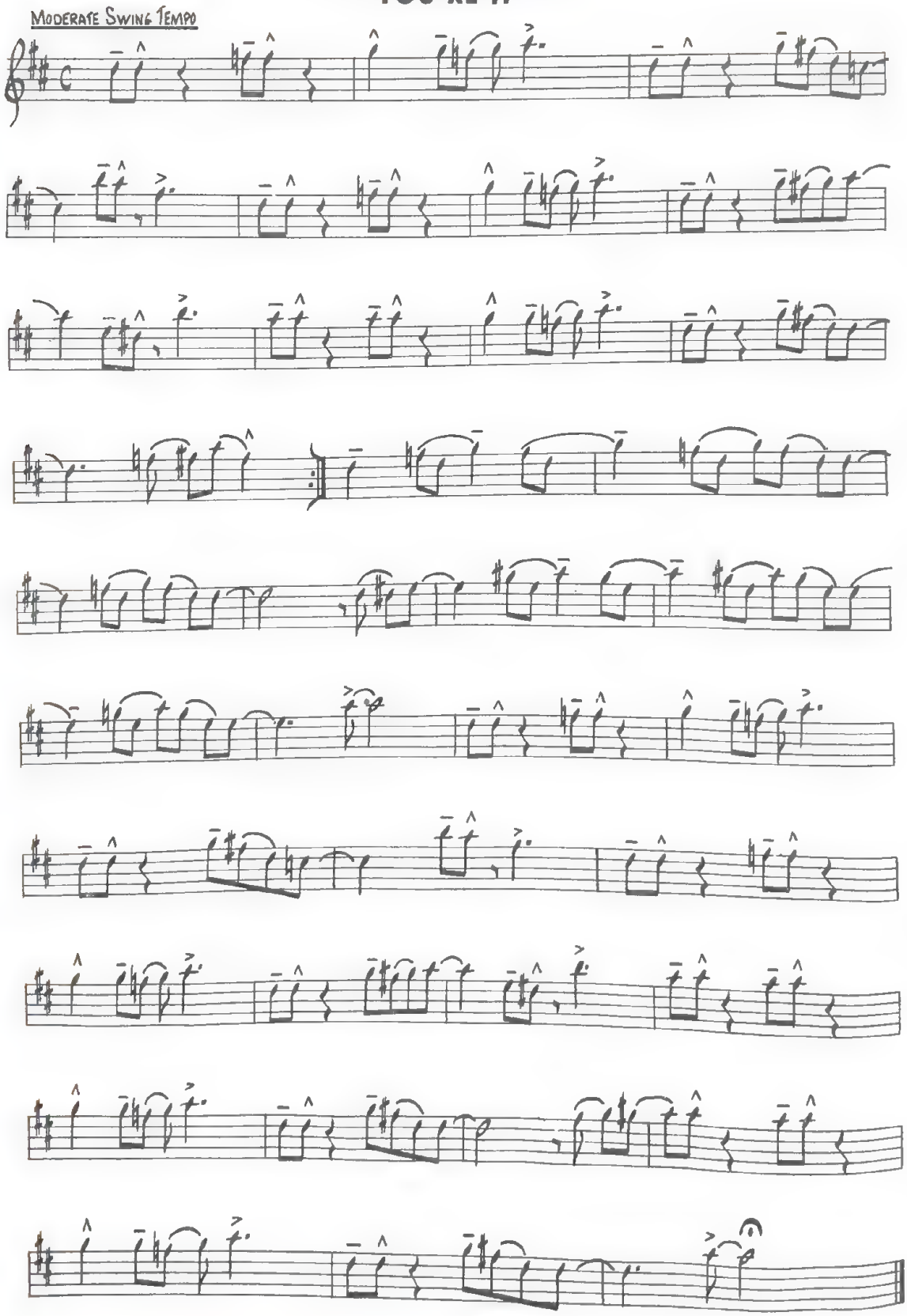


LISTENER'S DELIGHT

Moderate Swing Tempo

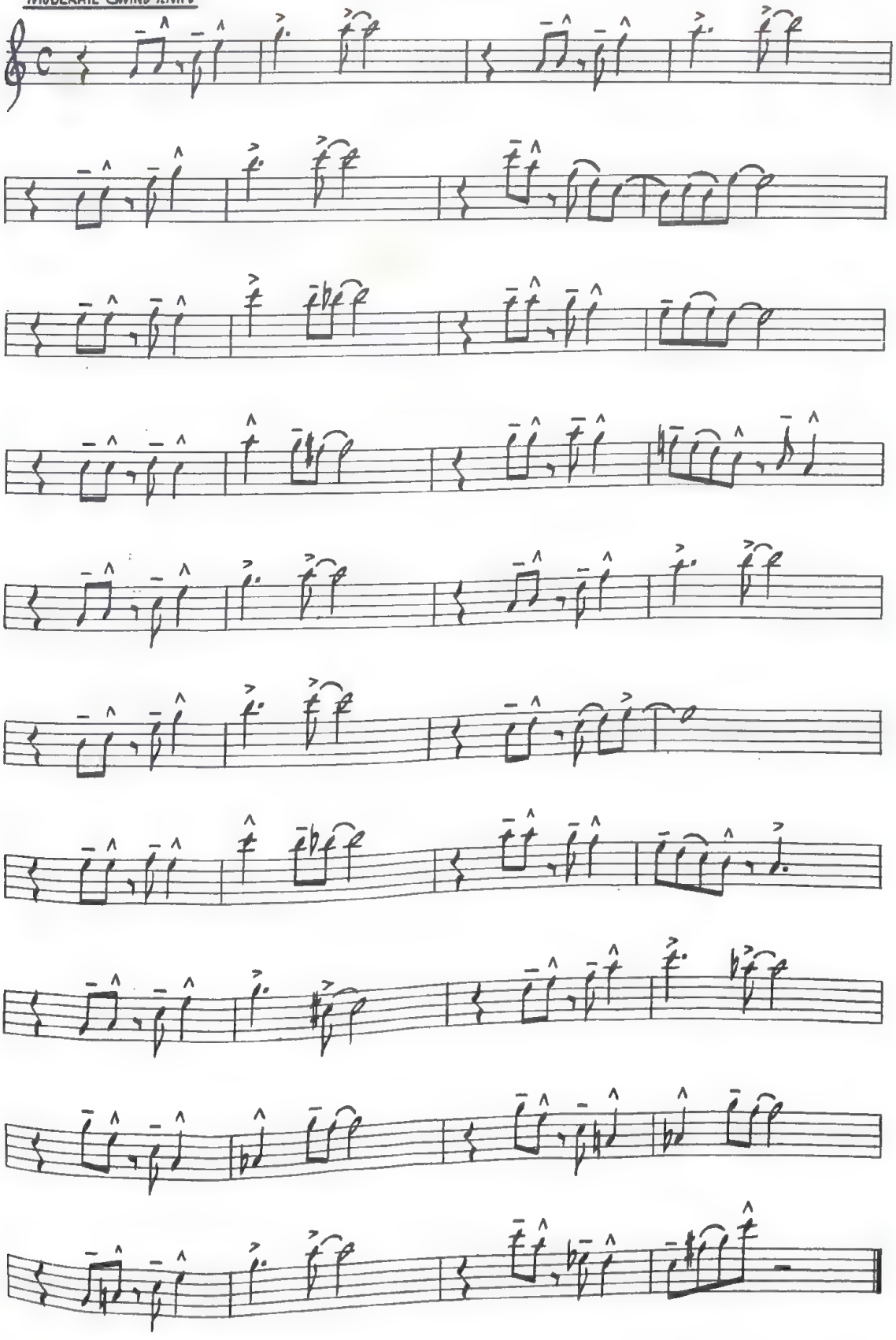


YOU'RE IT

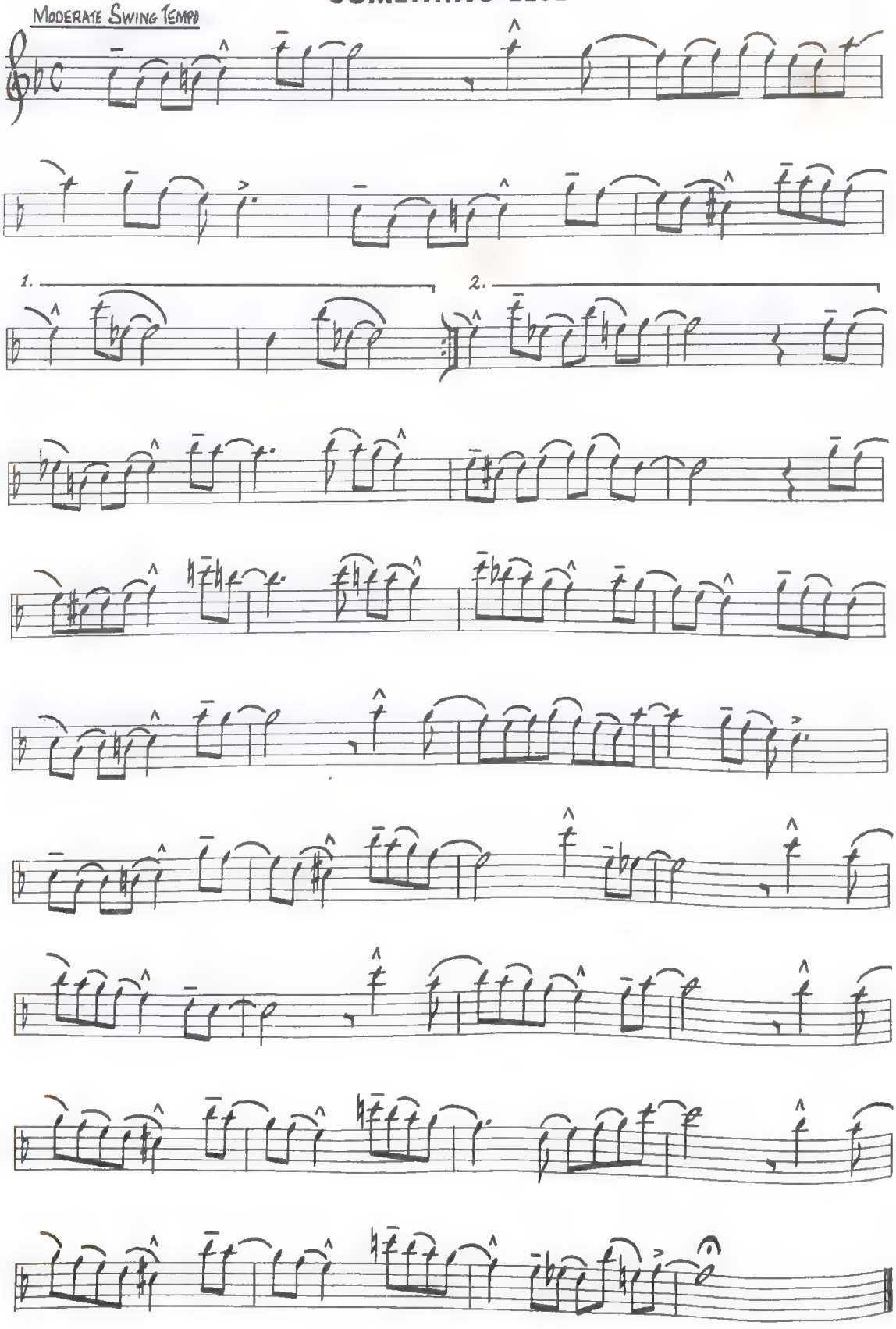


PLAY TIME

Moderate Swing Tempo

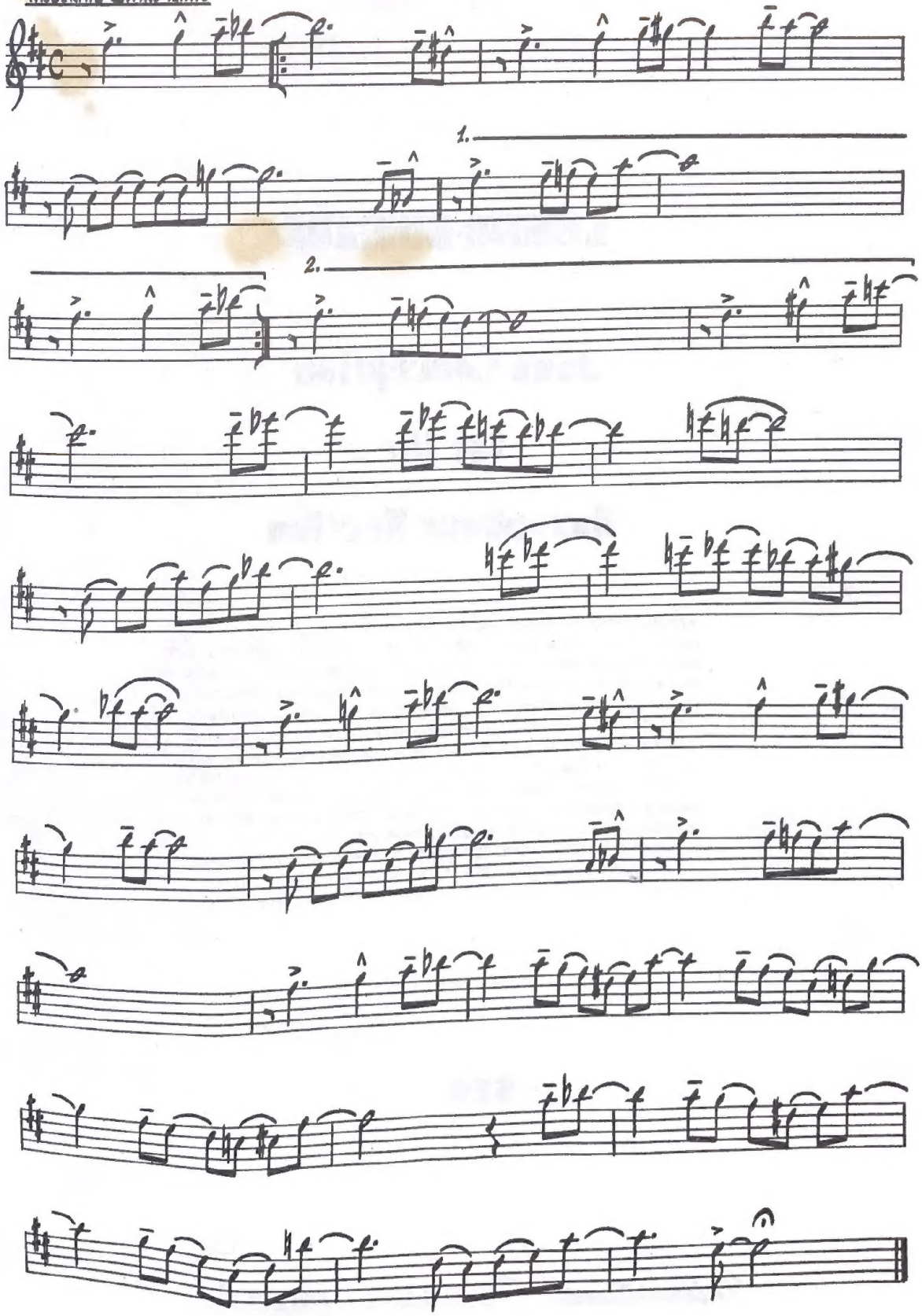


SOMETHING ELSE



BLUE HAZE

Moderate Swing Tempo



LENNIE NIEHAUS

Jazz Conception for the Saxophone Section

JAZZ CONCEPTION FOR SAXOPHONE SECTION IS WRITTEN FOR FIVE SAXES: TWO ALTOS, TWO TENORS AND ONE BARITONE. IT ALSO INCLUDES CONDUCTOR PARTS AND AN OPTIONAL RHYTHM SECTION CONSISTING OF PIANO, GUITAR, BASS AND DRUMS. EACH VOLUME CONTAINS FIVE ORIGINAL PIECES (WHICH ARE ACTUALLY ARRANGEMENTS WITH DEVELOPMENT SECTIONS, ETC.), AND NOT ONLY INCLUDES A GREAT DEAL OF ENSEMBLE MATERIAL, BUT HAS ALTO DUETS AND MAKES USE OF TENOR LEAD AS WELL. AS SUPPLEMENTARY MATERIAL FOR THE STAGE BAND DIRECTOR DURING HIS SAX SECTION REHEARSALS, IT IS INVALUABLE. THESE PIECES CAN ALSO BE USED AT A STAGE BAND CONCERT TO FEATURE THE SAX SECTION WITH RHYTHM SECTION (FOR A CHANGE OF PACE AND COLOR), IN TURN, ALLOWING THE BRASS SECTION A CHANCE TO REST. IN ADDITION THIS WORK CAN BE UTILIZED BY THE PRIVATE SAXOPHONE TEACHER BY GATHERING FIVE OF HIS PUPILS TOGETHER TO GIVE THEM PRACTICAL EXPERIENCE IN PLAYING IN A SAX SECTION. FINALLY, THE SAXOPHONE CLINICIAN MAY USE THIS WORK DURING THE COURSE OF HIS LECTURES. IT IS TRULY INCOMPARABLE.

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